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METHOD AND STYLE IN RESTORATION

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METHOD AND STYLE IN RESTORATION

THE COOPER UNION MUSEUM
FOR THE ARTS OF DECORATION

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Acknowledgment

In assembling materials and soliciting advice in connection with the exhibition, the Museum is once again made aware of the unfailing generosity of its friends in providing not only objects needed to present an exhibition in its fullest scope, but also in offering unstinting quantities of that even more precious commodity, time. To all its friends, and particularly to those who are a part of the present exhibition, the Museum extends its grateful thanks.

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8 February 1962
332112

Organized in honor of the annual meeting in New York of the National Trust for Historic Preservation, the Museum's exhibition is presented concurrently with an exhibition, "Preservation: the Heritage of Progress," especially prepared by the National Trust and which, following this initial showing, will be circulated as a traveling exhibition by the American Federation of Arts.

The Museum has gathered a small but representative group of objects associated with a number of individual sites included in the National Trust exhibition, to accompany its showing at the Museum, and the following lenders of these are given special thanks for their generous assistance.

Casey Jones Railroad Museum, Jackson, Tennessee

Castillo de San Marcos National Monument, St. Augustine, Florida

Jackson County Historical Society, Independence, Missouri

Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania

The James Monroe Memorial Foundation, Fredericksburg, Virginia

The Nation Society of the Colonial Dames of America in the State of Colorado

Lenders to the Exhibition

American Institute of Interior Designers, National Committee on Historic Preservation

American Jewish Historical Society, New York, N. Y.

Anonymous

Brooklyn Museum, Brooklyn, N. Y.

Colonial Williamsburg, Williamsburg, Virginia

Elinor Merrell, New York, N. Y.

Ginsburg & Levy Inc., New York, N. Y.

Museum of the City of New York, New York, N. Y.

New-York Historical Society, New York, N. Y.

New York State Historical Association, Cooperstown, N. Y.

Mrs. Samuel Schwartz, Paterson, New Jersey

Sleepy Hollow Restorations, Tarrytown, N. Y.

Staten Island Historical Society Museum, Richmondtown, Staten Island, N. Y.

State of Illinois, Department of Conservation, Springfield, Illinois

The Society for the Preservation of New England Antiquities, Boston, Massachusetts

Touro Synagogue, Newport, Rhode Island

To Make the Restoration Live

The desire to re-create the atmosphere of a worthy site from the past is a commendable one, for it springs from a wish to conserve and record our nation's history and national style for future generations. America's heritage is one for pride, as it stands unique in time not only historically, but also as a contribution to the world's social development and, most important from the present point of view, for its evolution of a recognizable national style. Each restoration provides an opportunity to conserve some aspects of this heritage and to comment on personages and attitudes of our collective past, no matter how recent. A survey of existing restorations of sites from the earliest colonial era to the recent past will show an observer that even the most literally transplanted ways of life were, through adaptation to a young culture and through the diversity of cultural influences here, subtly altered into an American way.

The concept of America as the world's melting pot, a term happily coined by Hector St. John de Crèvecoeur, ordinarily comes to mind in relation to the enormous population expansion of the 19th Century. But it remains perennially the most concise descriptive term, for from earliest colonization of that land which is now the Eastern seaboard of the United States, a mixture of nationalities was accepted and, except in the Massachusetts Bay Colony, frequently encouraged. As important centers of commerce, Philadelphia and Newport provided the chance for a quick success to industri-

In the following pages, objects included in the exhibition are referred to by the symbol ▫.

ous immigrants, whether English, Dutch, French, German, Scotch from Scotland or by way of Ulster, Irish, Swedish, Finnish, Swiss or Jews from Portugal. The Dutch settlers of New York were tolerant of a diversity of national influences, and the social centers of the South with an economy of agriculture and trade, were no less receptive.

The Colonies early set themselves apart from some aspects of European societies. It was no less usual in the later 17th century or early 18th century for an immigrant to rise in a decade or two from a simple and often illiterate craftsman to a position of wealth and prestige than in the mid- and late 19th century. Indeed, with less competition in the earlier times, such was the rule rather than the exception.

Commerce acted as a leveller of American society. It fostered the notion of "every man as good as the next man" regardless of his birth, and his success or failure depended on his place in this commercial society. With an equitable balance of agriculture and trade America avoided a peasantry such as Europe had always accepted as inevitable. The crop planter in the South and the produce farmer in Pennsylvania or Connecticut alike farmed for a profitable market, and the world's goods were available to him in return. America's ships sailed the world over, and necessities as well as exotica were welcomed from whatever country of origin.

From earliest times an American style was established. No transposition of a culture, such as that in the Spanish colonies to the South, was possible in the English and Dutch colonies.

American craftsmen early provided furnishings made in the image of remembered ones in Europe, though often with a difference. There can be no doubt that the publication of

design books of the 18th century and the many "how to" books of the 19th century was given spur by the demand in this country. Books of designs by the famous furniture-makers, Chippendale,[□] Sheraton and Hepplewhite, found their way to the new world, and were accompanied by a wide assortment of anonymous books, such as the *Chimney-Piece-Maker's Daily Assistant, or, a Treasury of New Designs for Chimney-Pieces*,[□] published in London in 1766, which certainly guided the local American craftsman. The 19th century saw a fuller flowering of architectural and design compendia, witnessed in the many works of A. J. Downing[□] during the 1840's and Samuel Sloan[□] during the 1850's and 1860's, dealing with the construction of cottages and villas, and for interiors in Eastlake's *Hints on Household Taste*[□] and in the many magazines such as *Godey's Lady's Book*.[□] Such books, particularly those dealing with cabinet work and architecture, were widely used by skilled craftsmen, some of whom imparted a daring individuality to their works, often with consciously artful results.

The craftsmanship of these men frequently has the quality of the essence of the craft, which may have initially risen from a conscious lack of pretension in adapting European styles but which was translated into an American style that suited a society concerned chiefly with an object's ability to meet the comparatively rigid requirements of daily function. It is thought by some that the chair of the style popularly called "Queen Anne" as developed in the colonies in the 18th century has of all chairs in time the ultimate in "*chair-ness*."[□]

Side by side with the waxing of craftsmen in the colonies the importation of the goods of the world went on unabated, and there appears to have been no serious competition. Europe and Asia were still the principal sources for ceramics.

Woven textiles of quality came from Europe, although simple stuffs were woven at home. However, the cry of the high cost of labor in this country is not new, and the technically more complicated and burdensome crafts were left for the cheaper labor of Europe and the Orient to provide.

A desire for the goods of a world market surely did not originate with our American ancestors. Societies from earliest times have placed much store by exotic merchandise. The American style is set apart by its alliance of furnishings fine in quality, whether imported or of domestic manufacture, with a straightforward acceptance of the strictures of a life lacking conveniences. Every outpost had houses of elegance, yet all but a very few made a virtue of the practical and the necessary.

This factor is of significant importance to those who undertake the treacherous task of preservation and restoration, for it persists in our culture even to the present. The ostentatious is still suspect, but can be accepted no matter how outrageous if tempered with a practical rationalization.

There is danger in romanticizing. Our ancestors who peopled these sites were extraordinary men in that they were colonizers and immigrants. Certainly James Oglethorpe or William Penn were considered eccentric among contemporaries of their social class. Comparable personalities from the 19th century at the height of its production excesses, men who had the courage of their convictions in building and furnishing their homes and public places, are paid a meagre tribute if their houses reflect no more to us than that they were paragons of good taste. "Sunnyside," Washington Irving's house on the Hudson, reveals in the quality of its atmosphere the shaping of Irving himself, a sensitive man with all the romantic virtues of his day; all factors, and

information about these component elements are available to its restorers through a number of documentary sources.□

To make the restoration live: this is the problem — a problem most closely allied to that of the designer of settings for a motion picture. The stage designer is farther removed. His setting comes alive with the actor, and he plans it most successfully when he removes all properties and furnishings except those necessary for action or for visual emphasis.

The motion picture set designer, however, is frequently called upon to propel the action. Frequently much of a story is told by a vista, the crossing of a threshold, the survey of a room, the camera focused on a still life of furniture, or even an object. The appointments of such vignettes, whether historical or evocative, from past times or the present, must be convincing if the film has any pretensions at all, and the amount of research involved is prodigious.

These research sources and techniques might well be a help in the work of restoration, for a similarity of purpose is apparent. But eventually the designer for film has an actor as an ally which the restorer of an historic site does not. Whatever the purpose, the task of undertaking to restore a building of historic or esthetic importance is a formidable one, full of many pitfalls, and important decisions are necessary at the very outset.

It would be a relatively simple matter to consider only the architectural aspects, and restore the exterior, for documentation of so important a work as a building is usually readily available. In addition, a building as such avoids the necessity to associate it with human habitation since it provides enough interest to a visitor through the statement and interplay of its form and mass. But this is also true of a monument. The desire to provide the drama of discovery impels those who

recreate houses of the past to restore the interiors in as much detail as information permits or as uninformed fancy dictates.

The purpose of the restoration must be fully apprehended, for any one site can provide many facets of interest; it can, as example, at the same time be of historic and esthetic worth and express characteristics of social position, geographical locality and era. Whatever the category, however, it is desirable that its public be exposed to the evocation of another time, and personalities and methods will vary as much as places.

For each project by its nature is unique. It is through its individuality that each restoration gives the best clues to its nature. Research must obviously begin with the site. Vestiges of what once existed are left, and a good researcher is required to know where to look, how to authenticate what is found and when to believe the evidence of his own eyes. Such relatively minor-seeming exercises as determining types of nails□ employed or the distinctions between "Dutch" and "Colonial" bricks□ can, as was achieved, for example, with judicious care at Richmondtown on Staten Island, eliminate basic errors at the start of restoration projects. Furnishings in the building can frequently be documented through wills and inventories as well as family records and papers of all kinds that are part of every household and that often give evidence in plenty. Then the interior itself provides telltale vestiges of early condition. Fragments of wallpaper and paint□ sometimes are found imbedded in cracks around or under moldings. Marks of incomplete removal of earlier arrangements leave their useful evidence.□ If a radical restoration is intended, and the additions of later times are to be erased, stripping of the house to timber or brickwork in places may be necessary to find clues.

Excavation by trained archaeologists has become a frequent practice, particularly for the authentication of a large site or complex of buildings. Much of interest can be learned through this method about both the interiors and the environment, for if an old trash heap is found it provides a wealth of information about objects used in the household — shards of plates and kitchen wares, cast-off bottles and jars, nails and hardwares, toys, lamps, buckles and tools, many of which can be identified by comparison with known objects.□ This is perhaps the first and most fundamental use restoration projects make of museums, where the least fallible answers to questions of date and provenance may be obtained. It is revealing to know that British soldiers stationed in barracks at the south end of Manhattan during the Revolutionary War used salt glazed table wares□ of the same stylish pattern as that used by a prosperous and notable family in Tarrytown,□ as may be seen among the many shards excavated during the restoration at Van Cortlandt Manor. Indications of a family's thrift or of social position or its sentiment for long-cherished possessions, can be had by recognizing that what in one household would be thrown out because of damage,□ in another was repaired and treasured, witnessed perfectly in a mended jug□ to which was given a new silver handle, elaborately supported by circular bands, and a chained silver cover, prolonging its useful life.

Some mobile furnishings of a building are often found either on the site, perhaps in a servant's room, an attic or an outbuilding, or, if they were treasured pieces, with members of the family. The contents of a house, dispersed at an auction, sometimes linger in its neighborhood for several generations. The more expendable, the more perishable, the more fashionable, the meaner objects are those most likely to have

disappeared with changing fashions and modern improvements. A consequent truism is that those buildings most easily restored are from families with a tradition of conservatism in living habits, a bit old fashioned in their time, not easily influenced by foibles of the day and, for good measure, meticulous in recording social and business events.

Once the artifacts, whether built in or movable, major or trivial, have been inventoried, gaps will be apparent. It is here that documents of all sorts become useful for although it is beyond expectation that a household should be preserved intact, written and pictorial records usually exist if any legacy of household furnishings devised by will is left at all. For example, the Alexander Papers,□ in the possession of the New-York Historical Society, reveal through an invoice the traffic in calico and silks in the second quarter of the 18th century. Bills, inventories and correspondence frequently are sources giving indications of missing furnishings.

But documentation comes from diverse and unexpected places. At some point in the progress of the restoration on the spot evidence is exhausted, and sources outside the confines of the site are sought. Surprising they sometimes are. Specific details of the furnishings of a house have been found in gossipy correspondence of visiting friends or relatives. Such reports at times tell of the placement of furniture or of the planting of a garden. Architectural plans and elevations, including plans for a drainage system,□ for one of colonial America's most important houses, Tryon Palace, built in the late 18th century in North Carolina, came to light after being preserved in the relative seclusion of a private collection for almost two centuries. A tiny drawing□ by a young lady artist who recorded her holiday in the Catskills with spirited and precise sketches served for the restora-

tion of outbuildings that had later been obliterated by an additional wing to Washington Irving's "Sunnyside."

Such aids are rare, though, and frequently occur by chance. Much more common is a partial indication of kind, color, material or style with not much in addition, and here the real detective work begins. Museums and libraries become the allies of the researcher; his sources of authentication are augmented immeasurably. Styles of window draping may be found not only in books□ contemporary to the desired period, but as decoration on porcelain,□ on textile□ or on wallpaper.□ Specific examples are to be found in a cream pitcher□ and a French wallpaper□ dating from 1860-70. Paint finishes, graining, marbling, the design of window blinds or board valances can be found in books,□ salesmen's sample cards□ and objects themselves. Fragments of ceramics, metal and glass can be identified by comparison with whole objects.□ Catalogues and advertisements, such as the 1830 advertisement of Ball and Price Blind Factory□ with a scene showing the selling of stenciled valances, are a trove of information, as are collections of tools. Design drawings are a good source of help, for they frequently record the fashionable (hence quickly unfashionable) tastes, give a sense of color preference of a period without the distortion of fading (as actual textiles, rugs and wallpapers will do), and often are dated. With its colored engravings of contemporary interior furnishings, *Smith's Cabinet-Makers & Upholsterer's Guide*,□ by George Smith, London 1826, is the perfect example.

Research takes the restorer further and further into areas of choice and herein is the most perilous part of the project. The restoration will breathe, will provide an adequate sense of reality, if such choices are judicious. However, care is necessary that what is preserved is befitting to the site, and

not just a dramatic trick. Most difficult to overcome is a desire to visit upon the restoration today's esthetic concepts, for fashions in "good taste" change continually. One generation finds color combinations of blue, pink, orange and red hues fashionable,[□] while another considers only a studied relationship of color acceptable. The fads and fashions of another time are important indicators of direction, and the more transient they have been the closer our contact with the personalities whom they reflect. Curtains and valances of paper,[□] such as those found on Long Island and now owned by the Society for the Preservation of New England Antiquities, somehow seem to make more specific personal comment than do those composed of more customary cloth. Local factors offer another means of evoking a proper authenticity. The demands of climate and geography sometimes provided peculiarly regional methods of meeting them. So, too, with ethnic or regional usages; they must be considered if for no other reason than the proper atmosphere they contribute.

The Museum has chosen to suggest in its exhibition the kinds of problems involved in the restoration of interior and exterior environments, and research sources for their solutions, in order to acquaint its public with the infinite nature of restoration research and to suggest further research possibilities to those who are already involved in the work of preservation and restoration. The re-creations of sites of the past are increasingly more thorough than at an earlier time and less and less sentimentalized. But each project is such an enormous undertaking that once the exhausting program of architectural restoration is done, the environment, that no less important aspect of restoration, becomes by weight of effort secondary to the architectural problem, and is hurriedly and often insensitively re-created in such a way that

the result is little different from a department store's "period rooms." Restoration has, surely, an obligation to look toward wider horizons.

Christian Rohlfing

COOPER UNION MUSEUM

COOPER SQUARE, NEW YORK

14 OCTOBER THROUGH 17 NOVEMBER, 1961

COOPER UNION MUSEUM

Catalogue of objects in the exhibition

METHOD AND STYLE IN RESTORATION

Architects drawing
Restorations to 15 Washington Square North
Maynicke and Franke, architects
New York; March 20, 1922
1923-43-1b

Railing for a balcony; cast iron
From the Rhinelander House,
15 Washington Square North
New York; about 1840
Given by William Rhinelander Stewert
1923-43-1a

Pilasters and arch showing details of construction, lathing and plaster work
From Center hall, Cobb House
Tarrytown, New York; about 1800
Lent by Ginsburg & Levy Inc.

Brick mold with single brick
Brick making has used the same method since ancient times
Lent by Staten Island Historical Society

"Specimen of nails. Old Colony Iron Company"
Taunton, Mass.; 1860-1870
Lent by New-York Historical Society
Bella C. Landauer Collection

Wood beam joint with trunnel (tree-nail)
Wood pegging was most economical for heavy construction
Lent by Staten Island Historical Society

Examples of early nails:
a. wrought nails
b. cut nails with hand-flattened heads
c. machined nails
Lent by Staten Island Historical Society

Architectural drawings; ink on paper
Plans and elevation for Tryon Palace, residence of Royal Governor of North Carolina at New Bern, N. C.
John Hawks (?); 1766
Lent by New-York Historical Society

Architectural Fragments; wood
From State House, Boston, Mass.
Removed upon their replacement with similar motifs in metal
Lent by Timothy Trace

A small "Dutch" brick, and a large "Colonial" brick
Staten Island; first half of the 18th century
Lent by Staten Island Historical Society

"Penn's Treaty with the Indians"; printed cotton
From John Penn's House: "Solitude", Philadelphia
England; about 1780
Given by Mrs. Montgomery Hare
1940-96-2

Reproduction of "Penn's Treaty with the Indians"
F. Schumacher & Company
Lent by F. Schumacher & Company

Plate; salt glaze earthenware
Found at Fort Washington, New York
Lent by Museum of the City of New York

Bowl; tin-enamelled earthenware with underglazed decoration
Found at Inwood Military Camp, New York
Probably Delft; 18th century
Lent by Museum of the City of New York

Group of shards ranging from Indian days through the 19th century from single site, Van Cortlandt Manor, Croton on Hudson
Lent by Sleepy Hollow Restorations

Textile; resist-printed cotton
Probably England; late 18th century
Given by Harold Bailey
1953-27-1

Wallpaper
British excise stamp on reverse
From Jeremiah Lee Mansion, Marblehead, Mass.
England; 1765
Given by Miss Grace Lincoln Temple
1938-62-24

Reproduction of above wallpaper
Thos. Strahan & Company; about 1922
Given by Miss Grace Lincoln Temple
1938-62-71

The Builder's Guide, vol. 1
Chester Hills
Published by D. W. Kellogg & Company
Hartford; 1834

Designs for Villas and other Rural Buildings
Edmund Aiken
Published by J. Taylor
London; 1808
Cooper Union Museum Library

Homestead Architecture
Samuel Sloan
Published by J. B. Lippincott & Company
Philadelphia; 1861
Cooper Union Museum Library

The Modern Builder's Guide
Minard Lefevre
Copy belonging to Asher Benjamin
New York; 1833
Lent by Sleepy Hollow Restorations

The Domestic Architect
Oliver P. Smith
Published by Phinney & Company
Buffalo; 1854
Cooper Union Museum Library

Wooden lock
Staten Island; about 1800
Lent by Staten Island Historical Society

Brace
United States; about 1860
Lent by Staten Island Historical Society

Frame saw
United States; about 1850
Lent by Staten Island Historical Society

Molding plane and molding
United States; about 1850
Lent by Staten Island Historical Society

Window drapery; brocaded silk
From 8 Dana Street, Cambridge, Mass.
1830-1840
Lent by the Society for the Preservation of New England Antiquities

Chest; mahogany with gilt bronze mounts
Charles Honoré Lannuier (1779-1819)
Bequest of Annie I. Kane
1926-22-90

Design for a Library Bookcase; drawing for The Gentleman and Cabinet-Maker's Director
Thomas Chippendale (1718-1779)
England; 1762
Purchased in memory of the Misses Hewitt
1949-101-1

The Gentleman and Cabinet-Maker's Director
Thomas Chippendale
London; 1754
Cooper Union Museum Library

Household Furniture and Interior Decoration
Thomas Hope
Published by Longman, Hurst, Rees and Orme
London; 1807
Cooper Union Museum Library

Trade catalogue; full-size details, illustrated and numbered with prices written in.
Jee, Eginton & Company
England, Birmingham; 1770
Given by L. Rydes
1958-91-1

The Young Carpenter's Assistant, or A System of Architecture Adapted to Building in The United States
Owen Biddle
Published by Benjamin Johnson
Philadelphia; 1805
Cooper Union Museum Library

Model for cast metal door knob; wood
New York; late 19th century
Given by Paul W. Scherbner
1940-40-1a,b

Cabinetmaker's scribe; wood and brass
A. J. Perrine
Kingston; about 1850
Lent by Lee Chandler Perrine

Curtain from a set; brocaded silk
France (?); about 1860
Lent by Elinor Merrell

Paper panel; probably for a window shade; block-printed
France; about 1860
Lent by Elinor Merrell

Cream pitcher; porcelain with overglaze decoration
England (?); about 1815
Lent by Elinor Merrell

Bulb pot; faience with overglaze decoration
Italy or France; about 1800
Lent by Elinor Merrell

The Cabinet-Maker and Upholsterer's Guide
George Smith
Published by Jones and Company
England, London; 1826
Cooper Union Museum Library

The Pictorial Gallery of Arts, vol. 1 Useful Arts
George Cox
London; 1847
Cooper Union Museum Library

Painted floor cloth; oil paint on jute
From the Schuyler Mansion
Schuylerville, N. Y.; 1850 (?)
Given by United States Department of Interior, National Park Service
1959-139-1

Wall board; Remnants of late 19th century wallpaper over paint in imitation of marble of about 1800, over earlier gray paint
Staten Island
Lent by Staten Island Historical Society

The House Painter or Decorator's Companion
W. Mullingar Higgins
Published by Thomas Kelly
London; 1841
Lent by Sleepy Hollow Restorations

The Decorative Paintsr's and Glazier's Guide
Nathaniel Whittock
Published by Sherwood, Gilbert and Piper
London; 1832
Cooper Union Museum Library

Curtain and valance from a set; block-printed paper
Long Island; about 1850
Lent by the Society for the Preservation of New England Antiquities

Lemon squeezer; wood
United States; 18th century
Lent by New-York Historical Society

Foot warmer; glazed stoneware
From the Perine House
Staten Island; about 1850
Lent by Staten Island Historical Society

Roach trap; glazed and unglazed earthenware
United States; 18th century
Lent by New-York Historical Society

Cheese pot; glazed earthenware
United States; 18th century
Lent by New-York Historical Society

Roasting pan; glazed and unglazed stoneware
From the Perine House
Staten Island; about 1840
Lent by Staten Island Historical Society

Skewer candle holder; wood and metal
United States; 18th century
Lent by New-York Historical Society

Casts with architectural motifs
From Sloane House, 843 Fifth Avenue
New York; about 1880
Lent by the Brooklyn Museum

Fragment and tracing of frieze, with photograph of frieze in situ
From Sloane House, 843 Fifth Avenue
New York; about 1880
Lent by the Brooklyn Museum

"Little Girl with Flower Book"; oil on canvas
Artist unknown
United States; about 1845
Lent by the New York State Historical Association, Cooperstown

Fragment of carpet; double-weave wool
From house in Morris, N. Y.
Scotland; about 1850
Lent by the New York State Historical Association, Cooperstown

Inkwell; cast brass and glass
United States; about 1910
Given by Miss Mary M. Kenway from the Estate of Miss Sarah B. Russell
1956-42-86a,b

Wall tile; glazed earthenware
From bathroom of John D. Rockefeller House, 4 West 54th Street
France; 1880-1890
Given by John D. Rockefeller, Jr.
1937-57-4d

Vase; etched overlay glass
Probably Thos. Faraday (1854-1942) for Thos. Webb and Sons
England, Stonebridge; about 1910
Given by Harry Harkness Flagler
1949-89-1

Textile; silk, linen, tinsel on linen thread, cut velvet on cloth ground
From wall of Jay Gould Mansion, Fifth Avenue and 47th Street
New York; about 1870
Given by Miss Alice Baldwin Beer
1953-28-1

"Linorusta", embossed wallpaper in imitation of leather
From dining room of John D. Rockefeller House, 4 West 54th Street
New York; 1880-1890
Given by John D. Rockefeller, Jr.
1937-57-3

Vase; etched overlay glass
Probably Thos. Faraday (1854-1942) for Thos. Webb and Sons
England, Stonebridge; about 1910
Given by Harry Harkness Flagler
1949-89-1

Bowl; porcelain with overglaze decoration
Found among shards at site of Van Cortlandt Manor, Croton on Hudson
China; 18th century
Lent by Sleepy Hollow Restorations

Wall sconce; quillwork, paper, mica, silver wire, feathers and silk
Ruth Read
Boston; about 1720
Bequest of Natalie K. Blair
1952-14-4

Chair; wood and wool upholstery
Original needlework on back, late 18th or early 19th century replacement on seat, and 18th century webbing
New England; early 18th century
Lent by Ginsburg & Levy Inc.

Cream pitcher; porcelain with overglaze decoration
China, for export; late 18th century
Given by the Misses Hewitt
1931-48-16a

Textile; block-printed cotton
England; late 18th century
Purchased, Au Panier Fleuri Fund
1961-126-1

Cream jug; porcelain with overglaze decoration, silver mounts replacing broken handle, and silver cover
China, for export; 18th century
Lent anonymously

Reproduction of 19th century view of Touro Synagogue, Newport, Rhode Island
Lent by Mrs. Samuel Schwartz

Reproduction photograph of a mid-18th century synagogue in France
Lent by Touro Synagogue Restoration Committee

Reproduction of architect's rendering, interior of an 18th century synagogue in China

Reproduction photograph of a late 18th century synagogue in Poland, from Wooden Synagogue by Maria and Kazmierz Piechotka

Lent by Mrs. Samuel Schwartz

Wallpaper suite; machine-printed, and flocked
Used in assembly on parlor walls of "Elm Farm", Salisbury, Conn.
United States or France; 1850-1855
Given by Mrs. Allen E. Smith
1955-87-1-2

Page from The Alexander Papers, "Invoice of goods requested by Ia. Alexander of Messers Collinsons to come in the spring of 1739" with textile samples attached.

New York; 1738
Lent by New-York Historical Society

Reproduction manuscript, "Dedication of Touro Synagogue, 1763" with marginal drawing of original ark
Ezra Stiles
Original in Yale University Library

Reproduction of architect's drawing showing ark, for restoration of Touro Synagogue, Newport, Rhode Island

Wood fragments from Touro Synagogue, Newport, Rhode Island
a. Original gray with red undercoat
b. Layers of paint from original gray to pre-restoration white
c. Fragment from ark with green as initial paint color

Lent by Mrs. Samuel Schwartz

Architect's working drawing for a bay addition, St. Patrick's Cathedral; ink on tracing linen
Charles Thompson Mathews (1863-1934)
New York; July, 1905
Given by Miss Florence Mathews through Miss Juliana Cutting
1936-42-57

Blueprint made from Museum's architect's drawings, used in restoration of St. Patrick's Cathedral in 1948
Given by George A. Fuller Company
1948-6-32

Entablature of a synagogue ark; inlaid wood
Lancaster, Pennsylvania; mid-18th century
Lent by the American Jewish Historical Society

Samples recording original colors found in Van Cortlandt Manor, Croton on Hudson; enamel baked on metal
Lent by Sleepy Hollow Restorations

Radiator; cast iron
From house at 37 St. Marks Place
Stratton and Seymour
New York; about 1815
Given by Miss Edith Wetmore
1918-43-1

Table cover; block-printed oil cloth
United States; about 1820
Lent by Ginsburg and Levy Inc.

Piece of flooring; paint on wood, stencilled
From home of Elihu Phinney, "Willowbrook"
Cooperstown; about 1812
Lent by the New York Historical Association, Cooperstown

Ball and Price Plain and Fancy Blind Factory; advertisement
New York; about 1830
Lent by New-York Historical Society, Bella C. Landauer Collection

Bread tray; painted tin (tôle)
France; about 1830
Given by Mr. and Mrs. Talbot Jones Taylor
1912-18-24

Valance board; painted and stencilled wood
United States; 1825-1830
Given by Miss Sarah Cooper Hewitt
1930-43-88

Stencils, probably for decoration of a clock case; paper
Thomaston, Connecticut; mid-19th century
Purchased in memory of Mrs. William H. Bliss 1956-158-1
Purchased in memory of George A. Glaenzer 1956-159-1
Purchased in memory of Mrs. E. H. Harriman 1956-160-1

Leisure Hours; book of bound ink drawings
The drawing of the ice house was used for the restoration of the ice house at Sunnyside
Evie A. Todd
New York; 1866
Lent by Sleepy Hollow Restorations

Rural Residences
Copy presented by author to Washington Irving
Alexander Jackson Davis
New York; 1837
Lent by Sleepy Hollow Restorations

Three sketches, details of library at "Sunnyside"; pencil on paper. Used in restoration of "Sunnyside."
Daniel Huntington (1816-1906)
Tarrytown; March, 1860
Bequest of Erskine Hewitt
1942-50-69a,b,-70

Color photograph of library at "Sunnyside", restored.

Carpet; wool and linen
United States; mid-19th century
Lent by the New York Historical Association, Cooperstown

Set of spill vases; porcelain with overglaze decoration
England; about 1830
Lent by Elinor Merrell

Porringer; glazed earthenware
One of five porringers assembled from shards found beneath floor, Winant-Winant House.
Staten Island; 1760-1770
Lent by Staten Island Historical Society

Wallpaper; machine printed
Used in parlour, dining room, foyer and lower staircase of a land-grant house, Norman, Oklahoma
United States; 1885-1889
Given by Gaston Litton
1949-9796

Model; projected restoration of the library of the White House
Lent by the American Institute of Interior Designers, National Committee on Historic Preservation

Tile; stencilled and glazed pottery
United States; about 1900
Given by Miss Mary M. Kenway from the Estate of Miss Sarah B. Russell

Coffee set; quadruple silver plate
E. G. Webster & Bros.
New York; 1884
Lent by Mr. and Mrs. Edward L. Kallop

Christmas candy and tree decoration; dough and paper
United States; second half of the 19th century
Given by Miss Mary M. Kenway from the Estate of Miss Sarah B. Russell

Catalogues; Ridley's Fashion Magazine, 1880, and Ridley's House Furnishings, 1886
New York
Lent by New-York Historical Society, Bella C. Landauer Collection

Candy box and cover; tin
United States; early 20th century
Given by Mrs. Walter Miller
1960-94-3a

Chandelier; painted tin
From St. John's Church, Hebron, Connecticut; 1835
Given by Mrs. J. Insley Blair
1941-98-2

Valance; cotton rep embroidered in "Berlin wool"
plush stitch
England or Germany; 1870-1885
Lent by Elinor Merrell

Wallpaper series; block-and machine-printed
Thirteen layers, each showing pattern or earlier paper on its reverse side.
Connecticut; early 19th through early 20th century
Given by Edith L. R. Fisher
1960-211-1

Fragments of coverlets; wool and cotton
United States; 19th century
Purchased in memory of Annie I. Kane
1953-14-2,3,4
Purchased, Au Panier Fleuri Fund
1953-218-55,56
Given by Mrs. Sarah Muschel
1956-173-1

Specimen box; painted tin
Used for carrying specimens of flora gathered in the woods
United States; about 1870
Lent by Elinor Merrell

Chair; mahogany
From Apthorp family, Boston or New York
New York; early 18th century
Lent by Ginsburg & Levy Inc.

Textile sample books
Old Pacific Print Works, Lawrence, Mass.
1864-1888
Given by Frederick J. Whitehead
1945-55-2,11,19

Design for a carpet; tempera on paper
France; 1847-1848
Given by John Judkyn
1954-23-33

Two photographs with vines identified on reverse; "Alice Austen and her Grandmother", and "Alice Austen in doorway of Clear Comfort"
Staten Island; July, 1885
Lent by Staten Island Historical Society

Trade card, with illustration and merchandise list on reverse
Dempsey and Carroll, New York; about 1870
Purchased in memory of Mrs. John E. Alexandre
1941-13-1e

The Model Architect, vol. 2
Samuel Sloan
Published by E. H. Butler & Company
Philadelphia; 1860
Cooper Union Museum Library

Photograph; probably interior of St. John's Rectory, by Alice Austen
Staten Island; about 1885
Lent by the Staten Island Historical Society

Habitations Champêtres
Victor Petit
Ed. Monrocq Freres
Paris; about 1880

Ink bottle, found behind the baseboard of the school house in Dexter, N. Y.; glass, mold-blown
United States, early 19th century
Given by Gwendolyn Savage
1956-49-1

Bell pull; unfinished sampler of "Berlin wool" embroidery
United States; dated 1864
Given by Mrs. Charlotte F. Modern
1942-45-2

Cornice; mahogany
From Sloane House, 843 Fifth Avenue
New York; about 1880
Lent by the Brooklyn Museum

Catalogue of objects supplementary
to the exhibition

PRESERVATION: THE HERITAGE OF PROGRESS

From Harmonie, Indiana
Pitcher
Inkwell
Lent by the Pennsylvania Historical
and Museum Commission

From the Hotel de Paris, Georgetown,
Colorado
Silver caster with condiment bottles
Table setting, Haviland china, silver
knives, forks and spoons
Tablecloth
Can of Rillettes
Can of Haricots verts
Assorted labels
Lent by the National Society of the
Colonial Dames of America in the
State of Colorado

From Ephrata Cloister, Ephrata,
Pennsylvania
Wall cabinet
Candlestick
Pillow block
Bookrest
Ephrata Imprint, Martyrer's Spiegel
Lent by the Pennsylvania Historical
and Museum Commission

From "Oak Hill", the home of President
James Monroe, Fredericksburg,
Virginia
Planes used in construction of "Oak
Hill"
Lent by the James Monroe Memorial
Foundation, Fredericksburg, Virginia

From the House of President Ulysses
S. Grant, Galena, Illinois
Dining room chair
Battenberg curtain
Reproduced carpet
Plate
Lent by the State of Illinois
Department of Conservation

From the Jackson County Jail, Independence,
Missouri
Pair of leg irons
Pair of handcuffs
Lent by the Jackson County Historical Society

From the Casey Jones Railroad
Museum, Jackson, Tennessee
Frying pan
Kerosene lamp
Pitcher
Coffee grinder
Paper shelving and spills
Lent by the Casey Jones Railroad
Museum

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Method and style in restoration.